

PIPE & PEDAL

Monthly newsletter of the Baltimore Chapter, American Guild of Organists
NOVEMBER 2018

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PIPE & PEDAL

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FROM THE DEAN

Dear Colleagues,

It was a beautiful afternoon at the Shrine of the Little Flower on October 7th. Many thanks are offered to our chaplain, Rev. Thomas Malia, and to Joseph Martenczuk, Sean O'Connor, Michael Britt and Michael Gaffney for all that they did to coordinate and plan the Evening Prayer service. Beautiful preludes were offered by Kathie Metz and Mi Zhou, and we were blessed by the voices of the Archbishop Curley High School choir. It was an inspiring time to worship together and to be reminded that for many of us our work is central to proclaiming and teaching the Gospel. The hymns, anthems, and voluntaries we choose, along with our musical interpretation, become their own sermon and we shape the faith of our worshiping communities. Our work is important far beyond just learning the notes and it is a sacred calling. Thank you for all that you do to sustain, strengthen and nourish the faith of those who hear your musical offerings.

During the Evening Prayer service we were treated to a beautiful improvisation by Michael Britt during the procession. Many of us assume that the ability to improvise is a God-given gift that you are born with – you either have it or you don't. As countless articles and commentaries will tell you, this just isn't true. Improvisation is a skill and like every other skill it is learned and developed through practice. Robert Horton, second place winner in the 2018 AGO National Competition in Organ Improvisation (NCOI), recently wrote, "I'm not in this picture [of NCOI finalists] because I'm a great improviser. I'm in this picture because seven years ago I met the right teacher and started working with the goal of being an adequate improviser. Everyone can work toward being adequate. And who knows? Someday, being adequate just might land you in a picture like this." The only trick to improvisation is that you need to study and practice.

I hope you will take advantage of the opportunity to learn a little about improvisation when international guest artist Thierry Mechler is here this month. He will present a unique program including transcriptions at the Cathedral of Mary Our Queen on Friday, November 16, and then on Saturday morning he will offer a workshop on improvisation at the Peabody Conservatory. This is a great chance to learn some tips about improvisation so you can begin your own study and practice.

Keep learning, and I'll see you at Thierry Mechler's events!

Daniel



THIERRY MECHLER

CONCERT ORGANIST

NOVEMBER 19TH 2018
7:00 P.M.

CATHEDRAL OF
MARY OUR QUEEN

5200 N. CHARLES STREET
BALTIMORE, MD 21210

PRESENTED BY THE
BALTIMORE CHAPTER OF THE
AMERICAN GUILD OF ORGANISTS



Dear John: I would like to introduce my congregation to organ masterworks during the service; but to accommodate the limited available time for prelude and postlude, I feel compelled to select shorter and less substantial works. What might I do?

-- Stacey Stymied

Dear Stacey,

For more than 400 years musicians have encountered the question which you have raised: how best to provide the finest musical offering within liturgical time constraints. As a complement to chorale preludes and individual movements of sonatas and suites, there exists an historic and honorable tradition of performing abbreviated sections of longer masterworks.

As early as 1615 Girolamo Frescobaldi wrote in the forward to his first book of toccatas that the player may conclude each work at any convenient cadence (doubtless to tailor the piece to the time available for its use in the mass):

I have seen to it not only that [these works] are rich in varied sections and moods but also that one may play each section separately, so that the player can stop wherever he wishes.

Twenty years later (1635), in the preface to his *Fiori musicali*, Frescobaldi, the quintessential liturgical musician, wrote this similar advice:

My main purpose is to help organists....(who) may use these verses as they please. Canzone and Ricercari may be concluded at the cadences when they are too long.

Numerous large works of other composers may also be tailored for liturgical use in similar manner:

Bach, *Pièce d'Orgue*, BWV 572 The central section (*Grave*) may be excerpted as a stand-alone composition for a Lenten prelude, postlude or for a stately procession. The last two-and-a-half measures of the final section (*Lentement*) might be a helpful resolution to the diminished-seventh chord at the end of the *Grave* section.

Franck, *Grande Pièce Symphonique* The *Andante* which begins the second section of this large composition is effective as a quiet service prelude. The concluding section (*Beaucoup largement*) works well as a service postlude.

What other ways have you discovered to adapt longer masterworks to service use? Might you be willing to share those discoveries with your colleagues in the Baltimore Chapter? I invite you to send those recommendations to me at JW4700@gmail.com Let's help each other to find ways to present organ music of the greatest value to our congregations! More ideas to follow!

John Walker

CHORAL CONDUCTING WORKSHOP
And CONCERT WITH PHILIP STOPFORD

Mark your calendars for the MLK holiday in 2019
for a

CHORAL WORKSHOP
with organist-composer-conductor Philip Stopford

St. Mary's Seminary, 5400 Roland Avenue, Roland Park 21210

MONDAY, JANUARY 21st, 2019

9:30 a.m. Check in

Program 10:00 a.m. to 2:00 p.m.

If you aren't familiar with Philip, he started his musical career in the United Kingdom as organ scholar in Truro Cathedral, Keble College, and Canterbury Cathedral, then moving on to assistant organist at Chester Cathedral. In 2003, he became the organist and director of music at St. Anne Cathedral, Belfast, then in 2010 focused on composing, conducting and working with choirs around the globe. Since 2016, Philip has lived on this side of the pond, taking a position as composer in residence, and later director of music at Christ Church in Bronxville, NY.

Visit his website for more detailed info: <https://philipstopford.com>

Our choral workshop will be a great opportunity to get acquainted with Philip's music, hear the stories behind his compositions, and take some conducting tips back to our own lofts and chancels.

For this event, there are lots of ways to participate!

You can simply come, listen and take it all in.

You, as a director, can sing in the choir.

You can bring a talented chorister or two (or maybe more)

You can offer to conduct one of Philip's compositions.

More details for the day will appear in the next issue of the Pipe & Pedal.

One important thing – lunch will be provided!

A TALE OF TWO CITIES

From 16 October until 22 October I traveled to The Netherlands for two reasons. First, I wanted to see and hear the newly restored Vater/Müller organ in Amsterdam's famous Oude Kerk where Jan Pieterzoon Sweelinck once held forth as city organist. My second goal was to attend the annual Schnitger Festival in Groningen, far to the north and home to several organs Schnitger had built. None, of course, are in entirely original state, but the sounds of these instruments continue to inspire today.



The large organ in Amsterdam's Oude Kerk was originally commissioned by the city council in 1724 and the contract awarded to Christian Vater of Hanover in what now is Germany. Amsterdam was still basking in the glow of its Golden Age and the desire to display its wealth and prestige was part of the commission. The restored organ case, with its spectacular gilding, statuary, and massive clock at the top, does not disappoint. The visual impressiveness is matched by the massive, dark sound coming from within. This is no ordinary "baroque" organ, but rather one that produces an auditory experience like no other.

Shortly after Vater's instrument was completed the discovery of structural problems with the Oude Kerk tower

resulted in the organ being dismantled until building repairs could be completed. Finally in 1736 a new contract was awarded to Johann Caspar Müller, brother of Christian Müller, the builder of the organ at St. Bavo in Haarlem. Müller's rebuild of the organ included the addition of nine new stops and the doubling of the upper registers of some of the principals, adding both depth and brilliance to the organ. It was completed in 1738. Finally, in 1870 an extensive restoration was done by C.G.F. Witte of Bätz & Co. organ builders, further enlarging the organ with registers in 19th century taste. Witte's work was so good that no further restoration was done until the most recent one begun in 2015. However, additional repairs along the way were not of good quality, causing the playing action to become overly heavy. The wind system, playing action, keyboards and more now have been restored and upgraded, while the case itself, darkened and "un-gilded" by orders of an early 20th cent. architect, has been returned to its original splendor. The organ will be formally presented to the public in May, 2019. I was fortunate enough to hear a private concert played by Henk Verhoef, a long time friend and adviser to the restoration project.

Following the two days in Amsterdam I journeyed to Groningen for the Schnitger Festival mentioned above. To review the entire festival would require too much space, but a few highlights that should be mentioned are the opening concert at Martinikerk by Matteo Imbruno on the only organ with a surviving 32' principal by Schnitger, and a cantata service on Sunday morning at the Nieuwe Kerk that included the Mass in G, BWV 236 of Bach, and the first movement and closing chorale from the Bach cantata *Ich glaube, lieber Herr, hilf meinem Unglauben*, BWV 109 (I believe, dear Lord, help my unbelief). On Sunday afternoon the final concert of the festival was performed by organist Liuwe Tamminga and the early music ensemble "Combattimento" directed by Pieter Dirksen. This completed the Italian theme of the festival appropriately. Following the concert Dutch friends and I enjoyed dinner at Feithuis, a restaurant directly opposite the Martinikerk.

Next year marks the 300th anniversary of the death of Arp Schnitger and no doubt a special festival will be created for that occasion.

Thomas Spacht, D.M.A.
Prof. Emeritus of Music --Towson University



Concert Organist, Thierry Mechler

Friday, November 16th 2018 at 7:00 p.m.

Cathedral of Mary Our Queen

5200 North Charles Street, Baltimore, MD 21210

It is a great honor for the Baltimore Chapter of the AGO to cohost international artist Thierry Mechler.

Many thanks to Wm. Glenn Osborne and the Cathedral of Mary Our Queen for hosting the chapter for this renowned recitalist.

Thierry Mechler was born in 1962 in the Alsace region of France.

He started piano and organ lessons in his hometown of Mulhouse and continued his piano studies with Helene Boschi and his organ studies with Daniel Roth at the Conservatoire National de Région de Strasbourg.

He is a regular performer at numerous European organ festivals.

As a renowned teacher and juror, he is invited regularly to Germany, England, Finland, Island, Ireland, USA, Korea, China and France to give masterclasses in various academies. He has made many recordings as both organist and pianist. Titular Organist of the Cathedral Primatial Saint-Jean in Lyon, France from 1991 until 1999. He was also curator and organist of the organ of the Auditorium Maurice Ravel in Lyon, an instrument which was previously built by Cavallé-Coll for the Trocadéro Palace. Since 2002, he has been organist and a curator of the prestigious Philharmonie of Cologne.

For more information, visit www.thierrymechler.com

Saturday, November 17th 2018

10 a.m. – 12 p.m.

Improvisation Masterclass with Thierry Mechler

Peabody Institute of the Johns Hopkins University

1 East Mount Vernon Place, Baltimore, MD 21202

All are welcome to attend the improvisation masterclass with Thierry Mechler, sponsored by the Peabody Institute.

NOTEWORTHY

SATURDAY, NOVEMBER 10

- Healing Power of Music benefit concert, Maryland State Boychoir Center for the Arts, 3400 Norman Ave. Reception begins at 3:45 p.m., Concert at 5:00. Tickets: 410-554-8644.

SUNDAY, NOVEMBER 11

- Opera Scenes presented by voice students of the Baltimore School for the Arts, Robert Cantrell, director. Grace United Methodist Church, 5407 N. Charles Street. Free will offering. 3:00 p.m.
- Chelsea Chen, organist. Evangelical Lutheran Church, 31 E. Church Street, Frederick. Reception to follow. Free will offering. 3:00 p.m.
- Organist Dr. Mary Beth Bennett in concert, celebrating 10th anniversary of Schantz pipe organ. Pre-concert Champagne and Dessert Reception, 2:30 p.m. Church of the Immaculate Heart of Mary, 8501 Loch Raven Blvd., 4:00 p.m.
- Chamber Music by Candlelight, Musicians from the BSO, Community Concerts at Second, 4200 St. Paul Street. 7:30 p.m.

SUNDAY, NOVEMBER 18

- Masterworks Chorale of Carroll County presents premiere of Te Deum by Justin Koontz and settings by Britten, Handel and Holst. Big Baker Chapel, McDaniel College, Westminster. \$12 adults; students with ID and children free. Tickets: www.masterworksofcc.org. 3:00 p.m.

FRIDAY, NOVEMBER 30

- The Peabody Organ Department presents works by Brahms, Langlais, Mozart, Saint-Saëns and Widor performed by Paul Byssainthe, Jr., Dalaie Choi, Jordan Prescott and Mi Zhou. Free admission. Peabody Conservatory of Music Griswold Hall, 1 E. Mount Vernon Place. Parking available on the street and in the Peabody garage (entrance 606 St. Paul Street). 12:30 p.m.
- J'Nai Bridges, mezzo soprano and Mark Markham, piano in pre-Carnegie Hall program. First & Franklin Presbyterian Church, 210 W. Madison Street, 8:00 p.m.

SUNDAY, DECEMBER 2

- New Wave Singers Christmas Concert. A community of gay, lesbian, bisexual, trans and straight people making music that matters. Jim Gillham director. Grace United Methodist Church, 5407 N. Charles Street. Tickets: www.newwavesingers.org. 4:00 p.m.
- Route 50 Brass Quintet in recital. Church of the Immaculate Heart of Mary, 8501 Loch Raven Blvd. 4:00 p.m.
- Evensong for Advent with Hugo Distler's A Little Advent Music by the Evensong Schola. Church of the Redeemer Chapel. 5603 N. Charles Street. 5:00 p.m.

WEDNESDAY, DECEMBER 5

- Service of Advent Lessons and Carols sung by the talented trio of Sarah Berger, Rebecca Berger and Rebecca Trout. Christ Lutheran Church, 701 S. Charles Street. Free parking in the church's garage, Arrow Parking, on Lee Street. 7:15 p.m.

SUNDAY, DECEMBER 9

- Emmanuel, God With Us - sacred music of Advent and Christmas. QUORUS, professional men's vocal ensemble and St. Joseph music ministers, Dr. Lynn Trapp. St. Joseph Catholic Church, 100 Church Lane, Cockeysville. 4:00 p.m.
- Brass and Organ concert with Michael Britt, organ and BSO Brass musicians. Brown Memorial Presbyterian Church, 3120 Park Ave. (Bolton Hill). 7:00 p.m.
- Traditional Christmas Concert featuring the Chancel, Youth and Children's Choirs. Grace United Methodist Church, 5407 N. Charles Street. 1:00 p.m.

FRIDAY, DECEMBER 14

- Festival of Lessons and Carols presented by St. Joseph Music Ministry including congregational caroling and all choirs with Baltimore String Quartet. St. Joseph Catholic Community, 915 Liberty Road, Eldersburg. 7:00 p.m.

SATURDAY, DECEMBER 15

- Messiah by the Handel Choir of Baltimore, with period instruments, Brian Bartoldus, conducting. Tickets: www.handelchoir.org. Grace United Methodist Church, 5407 N. Charles Street. 7:30 p.m.

The deadline for the December issue is December 1st. Because of the anticipated number of events scheduled this holiday season, it may not be possible to send out e-mail blasts for your events, so please try to submit copy for inclusion in this written newsletter.

PLACEMENT SERVICE -NOVEMBER 2018

Placement@BaltimoreAGO.org

Louis R. Gephardt III

33 Admiral Boulevard
Dundalk, MD 21222 410-274-8316

ST. JOHNS LUTHERAN CHURCH - posted August 19, 2018

Address: 300 W. Maple Road, Linthicum, MD 21090 Phone: (410) 859-0020

Contemporary Music Director

Size of Congregation: 400

Contact Name: Jane Bowie Phone: (410) 859-0020 Email: jbowie@sjlc.org

Number of weekly liturgies or services: 1 Number of weekly rehearsals: 1

Number of music ensembles: 1 Average size of ensembles: 10

Total hours per week: 15

Type of instrument(s): Keyboard Number of keyboards: 1

Music budget this fiscal year: \$2000

Annual Minimum Salary: \$15,000

ST. MICHAEL'S CATHOLIC CHURCH - posted July 11, 2018

Address: 1125 St. Michael's Rd, Mt Airy, MD 21771 Phone: (240) 437-3665

Director of Music and Liturgy

Size of Congregation: 1200

Contact Name: Allan Lain Phone: (240) 437-3665 Email: music_director@smpschurch.org

Number of weekly liturgies or services: 4 Number of weekly rehearsals: 3

Number of music ensembles: 3 Average size of ensembles: 10

Total hours per week: 30

Type of instrument(s): Allen Organ 1985 Number of keyboards: 3

Music budget this fiscal year: \$8,000

Annual Minimum Salary: \$35,000 Annual Maximum Salary: \$40,500

The position includes: Health insurance, Sick leave, Maternity leave, Pension plan, Continuing education/Professional development funding, Study/professional leave, **Unemployment

MOUNT CAVARY EPISCOPAL CHURCH - posted June 30, 2018

Address: 125 North 25th Street, Camp Hill, PA 17011 Phone: (717) 737-9834

Organist/Choir Director

Size of Congregation: 100

Contact Name: Gregory Welin Phone: (717) 732-9834 Email: rector@mtcp.org

Number of weekly liturgies or services: 2 Number of weekly rehearsals: 1

Number of music ensembles: 2 Average size of ensembles: 16

Total hours per week: 18

Type of instrument(s): M. P. Möller Opus 11004 (1975) Number of keyboards: 2

Music budget this fiscal year: \$2,000.00

Annual Minimum Salary: \$20,000.00 Annual Maximum Salary: \$25,000.00

2018-2019 AGO DIRECTORY

We are really excited that our new membership directory is ready to go to print. As in recent years, it will be sent to you electronically so that you can save it for easy reference or print as many copies as you have need for.

If for some reason you should require a hard copy, please email your request to Registrar Chris Schroeder, cschroeder@baltimoreago.org.